the ancient palace was consecrated for religious purposes, whilst the basilica was severed from its ancient associations, and erected on those sites where the jurisdiction of the popular tribunals could best be exercised.

Greatly modified by the Romans—whatever the Romans borrowed they borrowed as conquerors—the basilica appeared, at an early period of the Republic in the Forum. The form of the building was an oblong, terminated by the tribunal. In the midst of the semicircular apsis arose an elevated platform, upon which the seat of the prætor was placed. This is the portion to which in Scripture (St. John, xix. 13) the name of Gabbatha, or Lithostroton (pavement), was assigned. On either side, but lower down, were the seats of the centumviri, the officers, the scribes, and all others who participated in the honours of the tribunal or the duties of judgment; guarded from the intrusion of the inferior orders by the *cancelli*, or grated inclosures. Still lower down was the portion allotted to the notaries and advocates. Three-fourths of the oblong composed a vast hall, whilst a transverse aisle, or transept, if we may so call it, separated this hall from the apsis—the peculiar region of dignity and awe. In all the basilicas, the great hall was divided by columns into a portico similar to the centre aisle of a church, flanked by side aisles; and these columns usually supported a gallery above. The central nave generally received light from windows in the upper wall. Sometimes the whole building was covered by a roof, sometimes only portions. This seems to have been the case particularly in those basilicas in which a section of the nave, being left open to the sky, constituted an atrium within the aisles.

Such was the general type; but without any material departure from the normal form, there was, nevertheless, a considerable degree of variety in the arrangements, resulting from the greater or lesser convenience of site, or magnificence of building. With respect to the particular evidence, it has been collected by M. Bunsen, with singular labour as well as acuteness, not only in the works which we have already noticed, but also in his Essays, inserted in the Transactions of the Roman Archæological Society; and we shall now present our readers with some scanty gleanings from his ample harvest.

Bunsen assumes that the basilicas of the Campanian cities form, as it were, a connecting link between the Hellenic and the Roman plans. They want the semi-circular apse, found in all the Roman examples; but its place is supplied by some equivalent. The first and simpler is found at *Pompeii*; a rectangular building, the columns supporting the side aisles. At the extremity is the tribunal, raised about seven feet above the ground, beneath which are cells or prisons corresponding exactly in position with the crypts at the altar end of our ancient cathedrals. A porch forms the entrance from the Forum.

The remains of the *Basilica Ulpia*, A.U.C. 865, 866, remained, until recently, covered by the soil at the base of the Trajan column. These relics of the most magnificent of the structures which decorated the Forum of Trajan, have been partially brought to light by excavations: its elevation is preserved upon medals, which afford some notion of the external form. The plan differs very materially from all those which we have hitherto described. At each termination was seen a magnificent apse, and before each apse was a corresponding transept, with three ranges of columns, forming double cross-aisles. Two rows of columns in the main body of the building formed the nave and side aisles, the nave rising about thirty (Roman) feet above the other portions of the edifice. Within, this central nave exhibited two, if not three tiers of orders, the uppermost being composed of Caryatides sustaining the rich roof, crossed by beams of gilded bronze, which crowned the edifice. It was this building which, above all others, excited the admiration of Constantine. And although the ancient capital was now mourning in widowhood before the presence of the Emperor, who had transferred her dignity to a younger rival, yet Constantine enjoyed one of the three aspirations of Saint Augustine—Cicero pleading—Paul preaching Rome in her glory.

Had the basilica, such as we have described it, been planned for the express reception of a Christian congregation, it scarcely could have received a more convenient or appropriate form—none more happily combining magnificence with utility—none more consonant to the ideas which then prevailed. The general shape of the church, as prescribed by the apostolical constitutions, was to be an oblong, like unto a ship, that is, to the vessel of the ark. Look at the preceding plans: does not the *outline of the ground plot* of the basilica entirely meet the suggestion? and the terms *nave*, *nef*, or *vaisseau*, applied to the main portion of the edifice shew how enduringly the idea prevailed in subsequent ages. The elevated apse, in which the prætor administered justice, surrounded by the centumviri and other judges, offered a dignified tribunal for the bishop and his clergy, the dark chambers below suggested the subterraneous chapel, in which might be deposited the remains of saint or martyr. The inclosures, the *cancelli* for the notaries and advocates, might receive the singers of the choir. The lengthened aisles would furnish space for the congregation of the faithful, the galleries seclude the women and the porch, fronting some of the basilicas, or the uncovered portion, which, if separated from the rest by a wall, would constitute a court, was prepared for those who had been separated from the rest of the congregation by their sins, or were not yet allowed to participate in the sacraments. Hence we find, from one of those incidental notices which often are more instructive than the set narrative of history, that the Basilicæ had been given up, bodily, for the purpose of Christian worship. A poet, but also a rhetor, addressing an emperor, tells him that these structures, heretofore wont to be filled with men of business, were now thronged with votaries praying for his safety: '*Basilica olim negotiis plena, nunc votis pro tua salute susceptis.*' This occupation of the Roman basilicæ was, nevertheless, only transitory. They did not become the abiding-places of faith. Why was this privilege denied them? In situation they were most convenient, placed in the centre of business and population. Their plan and form so convenient as to invite the purposes of worship. Unpolluted by the idol or sacrifice, they were free from the recollections rendering Heathen temple odious. With the smallest proportionate expense or labour, the basilicæ of the forum might have been rendered the most stately and dignified of sanctuaries. Yet they fell! Only *one* example can be found of a secular basilica *actually* converted into a Christian church—and that example, memorable as it is, does not exist in Rome. As if for the purpose of constantly demonstrating to mankind the visible triumph of the spiritual kingdom, every stage in the early development of the empire of Christianity seemed destined to efface the honours of heathen sovereignty. The Christian basilica, though entirely modelled upon the heathen basilica, and constructed with the spoils of the basilica, was *therefore* fated to be its ruin and destruction.

A single cause suffices—a cause of which we now can scarcely appreciate the potency. Veneration for the graves of the martyrs, as an almost irresistible motive, attracted the Christian basilica away equally from the precinct of the secular basilica, as from the site of the heathen temple. By determining the locality assigned to the Christian edifice, this feeling necessarily determined the neglect, ruin, and destruction of the proud monuments of senators and Cæsars. The demolition of earlier structures, for the purpose of furnishing materials, had already been long practised. Thus the interior of the coliseum displays the friezes and fragments, mixed up in confusion, amidst the masonry of the beautiful yet appalling circuit of its walls. These, perhaps, may have resulted from the removal of other buildings previously existing on the site; but under Constantine similar demolitions proceeded, as it should seem, equally from the desire of sparing expense, and the increasing inability to execute works of art. The splendid Forum of Trajan, which had excited Constantine's admiration, fell at his command, and furnished by its spoils the decorations of the arch of the first Christian emperor. Abandoned for more hallowed ground, the civil basilicas were destroyed, and the columns which supported them transported to the new sites, where they arose in lengthened perspective and barbaric splendour. By their very aspect, such of the Christian churches as retain their original features, show the haste and unskilfulness with which they were reared: one capital cut through and deprived of the lower range of the acanthus, to fit it into the required space; another projecting over the shaft; a third shrinking within; a fourth, the leaves blocked, and prepared for the touch—never to be given—of the chisel that was to have imparted Corinthian elegance; — the columns themselves of unequal circumference or unequal height, deprived of their due proportions, or rudely stilted to attain the necessary elevation. The richest materials are mixed with others of inferior quality; paronazzo and verd antique, the products of the quarries of Syene or of Paros, and the homely travertine, are intermingled without choice or discrimination.

The pillars, or '*bearing shafts*,' were often connected, according to the classical system, by the *architrave*; but the plan of employing the *arch* for this purpose had already been suggested, and, on the whole, became more prevalent. Upon these were raised the lofty walls constituting the superstructure of the building. But the columns in the Roman Christian Basilica were *never connected into piers*; they were only *bearing-shafts*; the thin brick-walls, the only weight the columns were able to support, never being of sufficient solidity to resist the pressure and transverse thrust of a vault. Let this characteristic be carefully marked. It therefore became impossible to give, as in the Teutonic Romanesque of Germany, or the Gothic, its derivative, the addition of a vault of brick or stone; and thus the adoption of the ancient fragments for the columns determined the material of the roof. Recourse was also had to timber. So much for the main construction of the building. The minuter development of the parts resulted from their adaptation to the purposes for which the building was raised.

The reminiscences of Hierosolyma, as well as the discipline of the church, suggested the addition, in front of the Basilica, of a cloistered area, a Court of the Gentiles, the *Atrium*, where those who were excluded from the full participation in the ordinances of the church, might yet in some degree share in its ministrations. This atrium was also used as a cemetery, yet only for persons distinguished by rank or holiness. In the centre was a fountain, or '*Cantharus*.' Following the ancient traditions of Jerusalem, it was enjoined that, as a symbol of inward purity, the worshipper was to wash his hands previously to entering the sanctuary.

Plain almost to rudeness—a low and unpretending portico constituted the chief, or rather only adornment bestowed upon the front of the Basilica. Above this portico were usually three long, round-headed, undivided windows, symmetrically arranged, and these surmounted by a round window in the pediment. A few sculptured decorations might grace the portal, but they rarely extended beyond the symbolical lions who guarded it on either side. Beyond this, and within the walls of the structure, the *Narthex*, or *Pronaos*, furnished further means of separation, and yet of union, between the catechumen and the penitent. The derivation of the term narthex is uncertain; perhaps it was more permanently adopted in the Greek Church than in the west. But the same purpose was answered by the porch, or portico.

Towards the upper end of the nave was placed the choir, surrounded by its *Cancelli*, or enclosures. In the early Oriental churches, these cancelli may have been of wood; in the West, all the examples and fragments which remain are of richly worked marble, very generally adorned with the species of mosaic, partly of glass and partly of precious marbles, known by the term of '*opus Alexandrinum*.' On either side of the choir arose the *Ambones*, the pulpits from whence sub-deacon and deacon respectively read Epistle and Gospel. From the Gospel pulpit, the loftier and more richly adorned, were promulgated the Episcopal injunctions and censures. From this pulpit also the 'bidding-prayers' were read, and the sermons preached by priests or deacons; but the bishop preached sitting in his faldistorium before the altar. A small pillar before the Gospel pulpit supported the paschal taper. Within the *cancelli* of the choir were stationed the singers, by whom the service was chaunted,

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